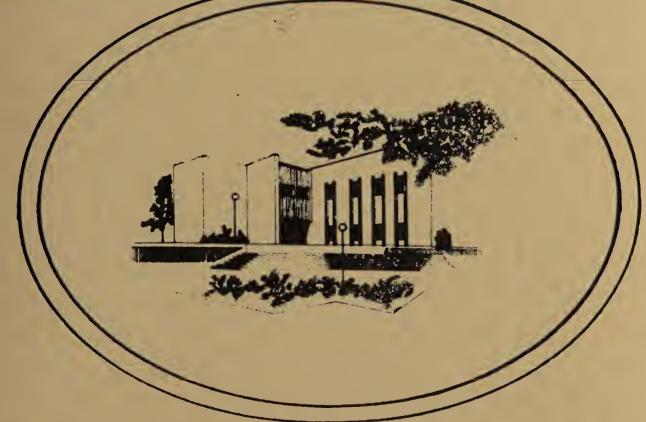
PURDUE NORTH CENTRAL STUDENT WRITING





PORTALS

Vol. 7 Fall 1978



PURDUE NORTH CENTRAL STUDENT WRITING

PORTALS

Sponsored by the
Students of Purdue North Central,
Westville, Indiana.
Prize money
awarded by the
Goliards.

Vol. 7 Fall 1978



FOREWORD

This is the seventh edition of **Portals**; and though its presence is once again made possible through the efforts of many at Purdue North Central, students and faculty alike, it was nearly a casualty of inflationary costs of production.

The regrettable truth is that our budget, appropriated by the Student Senate and more-or-less fixed since the inception of **Portals** in 1971, now only covers one-third of costs. The changes in this edition reflect that dilemma of what we want to do and what we can afford — a different cover, one-half the length, and omission of many prize-winners' entries.

We want very much, however, to maintain the Portals tradition and are presently looking for new ways to produce future editions at less cost.

All entries in the Freshman Contest were written by students enrolled in freshman English courses at PNC; the Open Contest includes work submitted by any student taking course at PNC. Judges included both faculty and students who read all of the entries anonymously and, through the use of a numerical scale, evaluated each selection in terms of writing excellence.

We have always hoped that **Portals** would be a truly representative sampling of PNC students; we encourage entries from every school, every age group, full and part-time students, men and women, graduates and undergraduates. This year's edition is no exception.

DIRECTOR STUDENT WRITING CONTEST: Professor Roger Schlobin

EDITORIAL DIRECTOR: Professor John Stanfield

TECHNICAL DIRECTOR: Professor Harold Phillips

FACULTY JUDGES: Professors John Pappas, John Stanfield, Barbara Lootens, and Hal Phillips

STUDENT JUDGES: Annette Carson, Nancy Hinton, David Melton, and Roberta Dukes

TABLE OF CONTENTS - Prize Winners

FRESHMAN CONTEST

Kevin Kissinger STREAMSIDE EQUALITY

Jackie Burnside TIAHUANACO: A LESSON IN HUMILITY

Sharon L. Krick EAGLES HAVE RIGHTS, TOO!

Travis Tucker THE LAST SHALL BE FIRST AND THE FIRST

SHALL BE LAST: AN ETHICAL EXAMPLE

IN POLITICS

OPEN CONTEST

Trudee Christensen THE USE OF IMAGERY AND EMOTION IN

POETRY

Heide Karst Elam CREVECOEUR'S LETTERS FROM AN AMER-

ICAN FARMER - AMERICAN DREAM OR

MYTH?

Prize Winners Not Published

FRESHMAN CONTEST

Robin Snook FARMING ANYONE?

Carol Gauthier THE EFFECTS OF ADVERTISING

Cort Anderson A MATTER OF TIME

Lisa Fackelman THE IMMENSE POWER OF ADVERTISING

AGENCIES

Jackie Burnside MOVING OUT

Beverly I Noble THE PAIN OF LOVE

OPEN CONTEST

Heide Karst Elam TWO INCHES OF IVORY

Trudee Christensen A "PASSIONATE PREFERENCE" FOR TOVE

DITLEVSEN'S "SELF PORTRAIT I"

Heide Karst Elam SOCIAL CONFLICT AND THE EURIPIDEAN

STAGE

Mike Marriot THE UNDYING QUEST Greta LaFountain THE SISTERS (PART II)

Greta LaFountain FORUGH FARROKHZAD: "I FEEL SORRY

FOR THE GARDEN"

Patricia Ann Gudeman THE ROMANTIC MOVEMENT AND MAR-

GARET MEAD

Majorie Beyer WOMEN IN TRANSITION — "THE OTHER

VOICES"

FRESHMAN CONTEST First Prize Winner

STREAMSIDE EQUALITY

There's something strangely seductive about sitting on a stream bank on a crisp fall night fishing for salmon in the dim glow of a lantern. As the stream lazily rolls by, it is interrupted periodically by a splash in the shadows as a king salmon attempts to jump over a log. A yell of "Fish on!" breaks the silence sporadically as a comrade somewhere in the darkness fights a fish. Men and boys exchange idle chatter as equals. A boy feels important as he tells the story of a conquered fish to an older man who listens intently instead of dismissing it as the nonsensical ramblings of a child. It makes a boy feel good when adults listen to him as an equal, makes him feel like he fits into the adult world.

I remember sitting on a stream bank one night, daydreaming about the events of the day. Suddenly my pole jerked, then bent over in a tight arc under the strain of a heavy fish. I hollered, "Fish on!" as I struggled to keep the fish from getting wrapped around a submerged log. Some men that were fishing a few yards down the stream came running to my assistance. They shouted advice while one of them wielded a net and prepared to scoop up my prize as it drew closer to shore. When it was within reach, he skillfully netted it. As it lay at my feet, sparkling and jaw agape, we made estimates of its weight. One of the men shook my hand and congratulated me. At that moment I felt like a man. I had done what they were trying to do.

It's times like that which make one feel important. On a stream bank, stereotypes of men and boys, blacks and whites, are forgotten. Everyone is suddenly equal when the pressure is on.

- KEVIN KISSINGER

On the Dean's List in the Spring of 1978, Kevin Kissinger is a third-semester Computer Technology major. He resides in Michigan City.

Second Prize Winner

TIAHUANACO: A LESSON IN HUMILITY

For centuries archaeologists have been theorizing about the cultures of early man. A specific theory is based on data accumulated through the excavation of ruins or the collection of artifacts, and that data is evaluated in light of existing theories. Therefore, if a particular discovery does not fit in with the existing theories, it is ignored, or it is labeled unexplainable. The ancient Peruvian civilization of Tiahuanaco defies such a policy.

Tiahuanaco is located on the southern border of Peru and Boliva, at an elevation of 12,000-13,000 feet. The entire area, collectively referred to as the Altiplano, is a barren land with no evidence of life except for the remains of one of the greatest civilizations of South America. The unsuspecting visitor will be spellbound by the incredible massiveness of the monoliths 3 left behind to bear witness to the past.

It is impossible to list the numerous structures present. However, the three main constructions are: "(1) the Acapana, a big platform mound of earth faced with stones; (2) the Kalassaya, a rectangular enclosure of

monoliths with a sunken courtyard and a carved monolithic gateway (the famous "Gateway of the Sun"); (3) an enclosure, known as the Palacio, surrounded by double walls; and (4) numerous smaller buildings and features including semi-subterranean or subterranean stone-lined rooms, stairways, canals, and statues."4

Any description of the structural remains is incomplete without particular attention given to their artistic significance. Fernando Diez De Medina, in Tiahuanaco: A Meditation (1968) vividly describes the ruins as "the perfect adjustment between the rocks, the fine polish of their surfaces, the precision of the angles and junctures, the clean design in decoration, the prodigious graduated symbols which gives life and spirit to all the geometric stylization, the persistent alternation of the condor and the puma, the fish and the warrior, and the rigorous order in the statuary and pottery."

In comparison with other regional cultures the Tiahuancoid style, and mastery of original design is unmatched. As an example, the "Gateway of the Sun" was carved out of a single block of andesite, weighs over 10 tons, and is covered with intricate carvings of condors, felines, running figures, and a large representation of the Weeping God Virancocha. The door of the "Gateway of the Sun" at one time hung from metal hinges. Since the only quarries were on the other shore of Lake Titicaca, the blocks of stone used to erect these monoliths had to be transported via rafts. The ingenuity of the Tiahuanacans is astounding.

However, the preceding descriptions would enrage Edgar Hewett. In Ancient Andean Life (1939) Hewett states that "..there is no important architecture at Tiahuanaco and the great statues are without artistic merit." Bushnell added that "...the art was stiff, formal and impersonal."9

It fires the imagination to question how such a distinctive style and technical skill could have been developed by early man. In fact, attempts to pinpoint the origin of the Tiahuanaco culture has created the first of many major controversies. Most archaeologists favor the opinion of Hoyle, who theorized that the Huari culture had spread to the Altiplano, and were responsible for the ruins.10

On the other hand, Inca mythology says, "...the Sun set down his two children, male and female, when he sent them to earth to instruct in the arts of civilized life the barbarous peoples who up to then inhabited that land."11 Erich von Daniken seems to rely on mythology as supporting evidence in his theory of "ancient astronauts."12

The conflict is unreasonable since there has yet to be any evidence of true writing ever utilized by the citizens of ancient Peru,13 with the possible exception of the Giradoux Manuscript.14 In addition, the only tradition ever handed down by the ancestors of the Incas was that a different race built the city.15 In fact, the Incas themselves knew nothing of the builders of Tiahuanaco.16

In light of these facts, archaeologists should follow the lead of Engel,17 and they must admit that they do not know from where the megalithic builders came.

But controversy about Tiahuanaco does not end with origin; it intersifies as you try to arrive at an approximate age of the ruins. Carbon-14 dating is not reliable as once thought, 18 and most of the city proper is still buried. 19 Therefore, the theories so far presented are based on a very small fraction of the ruins, and the fact that each archaeologist insists that his theory is the correct one compounds the problem. In fact,

Bushnell went so far as to use propaganda yet his estimation of A.D. 100 20 is a thousand years earlier than that of Wendell Bennett.21

However, the theory of Arthur Posnansky is by far the most exciting. Posnansky startled the archaeological world by estimating the probable age of Tiahuanaco at 15,000 years B.C.22 As far-fetched as this may sound in relationship to other approximation, Posnansky formulated his theory on a sound paleoanthropological, geomorphological, and astronomical basis as is outlined in his 2 volume work Tiahuanacu-The Cradle of American Man.

But the adjectives far-fetched, or revolutionary, should not determine the validity of a theory. Yet this is exactly what has happened. Hewett agrees with the deductions and observations of Posnansky, but he insists that we keep Tiahuanaco in its present period according to popular opinion "...unless we are to upset the whole apple cart of American archaeology and start over again."23

Even if an accurate age of Tiahuanaco could be determined there still remains at least three theories on the purpose of the culture. Whether Tiahuanaco was a ceremonial center24, market,25 or a metropolis of dense population,26 is strictly a matter of opinion. Most authorities lean in the direction of a large city since there are extensive refuse deposits throughout the entire area.27

This gives rise to a blinding contradiction. Since most authorities propose that Tiahuanaco supported a dense population, then surely they must admit that the climate today is incapable of maintaining a large population.28 Therefore, the revolutionary theories of Posnansky may not be quite so revolutionary.

Revolution is the dominant theme of the investigations of the scientific and technical achievements of the Tiahuanacans. The Calendar of Tiahuanaco (1956) by Bellamy and Allan postulates the most astounding theory of all. Bellamy suggests that the Kalasasaya is not only a calendar, but "...is in fact a comprehensive repository of the astronomical knowledge of its makers, embodying the results of keen and accurate observation of the Earth-Sun-Satellite system as it was at the time."29 Some of the primary astronomical matter contained in the symbols include:

The number of days in the calendar, true solar, and satellite years.

The dates of the equinoxes and solatices.

The latitude of Tiahuanaco.

The number of eclipses, solar and satellitic, above and below the horizon. The number of solar eclipses taking place within 30 degrees of the zenith. The extent of the Sun's amplitude.

The method of adjusting the discrepancies and the cycles used.

The sub-divisions of the day.

The dates when the Sun reaches the zenith.30

The unacceptability of Bellamy's theory is demonstrated by omission and denial. Various descriptions of the Kalasasaya either neglect to mention the possibility of the calendar, 31 or the description terms the symbols as unexplainable, 32 and therefore deny the existence of a theory.

However, Bellamy cannot be dismissed as a crackpot. Although the entire theory may not be accepted, there are a minority of archaeologists who offer no opinion, yet admit that such a calendar exists. 33 In addition, Posnansky used his interpretation of the symbols found on Kalasasaya not only as a calendar, but as a basis for his theory of the age of Tiahuanaco. 34

The symbols and designs on the Kalasasaya, and other carved stones in the Tiahuanaco area have another important significance. All of the carvings make use of the circle, and some used a double circle around the month.35 Use of the circle in designs is unseen in any other early culture of South America.36 In fact, Bellamy suggests that the Tiahuanacans, not Archimedes discovered pi.37

The Tiahuanacans did not limit themselves to astronomical and mathematical knowledge. They were the first culture to make use of bronze, and, in fact, some remains of tin have been found. 38 As usual, Tiahuanaco doesn't fit in with existing theories since they are supposed to be in the

Stone Age39 and should be ignorant of bronze.

Further investigations of the achievements of the amazing Tiahuanacans leads us to medical science. There is ample evidence that successful surgical operations were performed.40 R. Moodie, a renowned paleopathologist, gave the following description of ancient Peruvian surgery in the Annals of Medical History (1927): "I believe it to be correct to state that no primitive or ancient race of people anywhere in the world had developed such a field of surgical knowledge as had the pre-Columbian Peruvians. Their surgical attempts are truly amazing, and include amputations, excisions, trephining, bandaging, bone transplants, cauterizations and other less evident procedures."

These technical, astronomical, mathematical, and scientific exploits must have had far-reaching influences on the surrounding cultures. The accomplishments of the Incas are well known, but it has been suggested that many of these were only borrowed from the Tiahuanacans.41 Cieza de Leon in The Travels of Pedro De Cieza De Leon (1864) reported that the Incas copied the masonry of Tiahuanaco when building the city of Cuzco. Proof of these facts would really send ripples through the archae-

ological world.

There was also a strong relationship between Nazca and Tiahuanaco.42 Nazca is famous for the desert marking spanning hundreds of miles across the plateau in geometric precision, and exhibiting a variety of giant birds, monkeys, and other animals.43 Is it possible that the same people who left such a legacy of mystery and intrigue at Tiahuanaco also were responsible for the mystery of the Nazca lines?

Could it also be possible that the strange monoliths found on Easter Island be connected with Tiahuanaco? Heyerdahl suggests that, "The intricate form of megalithic masonry was unknown on the thousands of other islands further west in the Pacific, and is equalled in quality, style, and technique only be the specialized masonry characteristic of ancient Peru, on the continent which is Easter Island's nearest neighbor to the east."44

Since the ancient Peruvians lacked writing, it would seem that the questions will never be answered. Yet the Tiahuanacans did leave many historical records.45 The problem is that the technologically superior cultures of contemporary society simply cannot interpret them.46 "The quipu, a device made of strands of cord"47 is such a record. "By tying different colored cords, it was possible to keep census records, time records, and other statistics needed for official business."48 In addition, the symbols carved on the majority of the monoliths have yet to be deciphered.49

Of all the unanswered questions concerning Tiahuanaco, the most mysterious question is what happened to such a highly developed culture.

The culture appeared as quickly as it disappeared.50 Posnansky insists that there is no period "of decadence."51 He suggests that a natural catastrophe eliminated the entire culture in a single stroke.52

There are no explanations for the astounding achievements of the Tiahuanacans, or for the mysterious rise and subsequent decline of their empire. Max Uhle was struck by, "...several original technological characteristics..." that he and others cannot explain.53 As long as Tiahuanaco continues to defy new and existing theories with each new discovery there will never be any total explanation.

In addition, authors such as von Daniken and Posnansky keep the unexplainable mysteries of the world alive by proposing new and revolutionary theories. Since no theory of the past can be absolutely proved or disproved, the new ideas should be examined with an open mind. No theory should be rejected solely on the basis of nonconformity.

There is some magical power that surround Tiahuanaco. The more you learn of the culture, the more you seek to discover. Maybe it is because they possessed skills that contemporary society reserves for itself. On the other hand, maybe it is the belief that they knew something we don't.

NOTES

- 1 Harold Osborne, South American Mythology (Feltham, Middlesex: Hamyln House, 1968) p. 13.
- 2 Osborne, p. 13.
- 3 Paul Herrmann, The Great Age of Discovery, trans. Arnold Pomerans (New York: Harper and Brothers, 1958), p. 192.
- 4 Gordon R. Willey, An Introduction to American Archaeology, 2 vols. (Englewood Cliffs, New Jersey: Prentice-Hall, 1971), p. 154.
- 5 Frederic Andre Engel, An Ancient World Preserved, trans. Rachel Kendall Gordon (New York: Crown, 1976), p. 166.
- 6 G.H.S. Bushnell, Peru, ed. Dr. Glyn Daniel (New York: Frederick A. Praeger, 1957), pp. 85-6.
- 7 Engel, p. 165.
- 8 Herrmann, p. 193.
- 9 Bushnell, p. 85.
- 10 Rafael Larco Hoyle, Peru, trans. James Hogarth (New York: World Publishing Co., 1966), p. 144.
- 11 Osborne, p. 59.
- 12 Erich von Daniken, Chariots of the Gods, trans. Michael Heron (New York: Putnam, 1971), p. 21.
- 13 Edgar L. Hewett, Ancient Andean Life (New York: Bobbs-Merrill, 1939), p. 52.
- 14 Michael Parry, Chariots of Fire (New York: Popular Library, 1977), p. 7.
- 15 Pedro de Cieza de Leon, The Travels of Pedro de Cieza de Leon, trans. & ed. Clements R. Markhan (London: Hakluyt Society, 1864), pp. 376-79.
- 16 Gregory Mason, Columbus Came Late (New York: Century, 1931), p. 269.
- 17 Engel, p. 170.
- 18 Simone and Roger Waisbard, Masks, Mummies, and Magicians, trans. Pat Russell (New York: Praeger, 1966), p. 165.
- 19 Philip A. Means, Ancient Civilizations of the Andes (New York: Charles Scribner's Sons, 1936), p. 128.
- 20 Luis G. Lumbreras, The Peoples and Cultures of Ancient Peru, trans. Betty J. Meggers (City of Washington, D.C.: Smithsonian Institution Press, 1974), p. 139.
- 21 Waisbard, p. 165.
- 22 Arthur Posnansky, Tiahuanacu-The Cradle of American Man, trans. James F. Shearer (New York: J.J. Augustin, 1945), II, 91.
- 23 Hewett, p. 263.
- 24 Victor von Hagen, The Desert Kingdoms of Peru (Greenwich, Conn.: New York Graphic Society, 1965), p. 154.
- 25 Hewett, p. 265.
- 26 Means, pp. 117-29.
- 27 Edward Lanning, Peru Before the Incas (Englewood Cliffs, New Jersey: Prentice-Hall, 1967), p. 116.
- 28 Posnansky, pp. 2-3.
- 29 Bellamy, p. 391.
- 30 Bellamy, p. 391.
- 31 Bushnell, p. 86.
- 32 Means, p. 131.
- 33 Victor von Hagen, Highway of the Sun (New York: Duell, Sloan, and Pearce, 1955), pp. 227-29.
- 34 Posnansky, pp. 95-103.

```
35 Engel, p. 167.
36 Engel, pp. 166-67.
37 Bellamy, pp. 426-32.
38 Samuel K. Lothrop, "Peruvian Metallurgy," in The Civilizations of Ancient America, ed. Sol Tax (n.d.; rpt.
  New York: Cooper Square, 1967), pp. 219-22.
39 Engel, p. 165.
40 R.V.D. Magoffin and Emily C. Davis, The Romance of Archaeology (New York: Garden City, 1929), p. 256.
41 Magoffin, p. 256.
42 Lumbreras, p. 151
43 Loren McIntyre, "Mystery of the Ancient Nazca Lines," National Geographic, 147 (May 1975), 716-28.
44 Jonathan Norton Leonard, Ancient America, ed. Leonard Krieger (New York: Time, 1967), p. 159.
45 Magoffin, p. 265.
46 Magoffin, p. 265.
47 Magoffin, p. 264.
48 Magoffin, p. 264.
49 Fernando Diez De Medina, "Tiahuanaco: A Meditation," Americas, July 1968, pp. 26-29.
50 Margaret Joan Anstee, Boliva Gate of the Sun (New York: Paul S. Erickson, 1970), p. 36.
```

52 Posnansky, p. 87.

53 Engel, p. 165.

JACKIE BURNSIDE

Jackie Burnside graduate in the Spring of 1978 and earned an Associate Degree in Nursing. Originally from South Bend, Jackie now makes her home in Kentucky.

Third Prize Winner

EAGLES HAVE RIGHTS, TOO!

High in the top of the old pine tree, a young bald eagle sets on the huge old nest used by his parents and grandparents. His white head and tail glisten like a snow-covered bough in the early morning sunlight. His telescopic eyes search the terrain below. Then, suddenly, with a surge of his mighty wings he lifts his large brown body from the nest, heading toward a small speck over a mile away. He has spotted a small ground squirrel scurrying along. In a steep dive with talons set for the attack, he rushes toward the ground at a high rate of speed. With almost a shudder he stops before hitting the ground, grabbing the squirrel with his powerful claws. Climbing with those powerful wings back into the sky, he carries his morning meal to his nest in the old pine tree. Few people are privileged to witness a scene like this today because the bald eagle is one of many birds that has been placed on the endangered species list. It has become endangered because man has interfered with its right to exist in a safe, natural habitat.

From early times people have looked upon the eagle as a symbol of strength and valor, and they have given it prominence as the subject of both prose and poetry. Isaiah 40:31 says, "They shall mount up with wings like eagles." William Shakespeare says, "Gnats are unnoted wheresoe'er they fly; But eagles gaz'd upon with every eye."1 The American Indian has regarded the eagle with reverence, and many tribes have considered it sacred; to other tribes the eagle is a symbol of bravery.2 In 1782 the Congress of the United States selected the eagle as our national bird.3 Because of some of the bird's not-so-noble habitsstealing fish from the small osprey-a number of people objected to this choice, but most who were not familiar with these traits felt Congress had made a good choice. Today the image of the eagle adorns the entrance ways of public buildings, is on our federal currency, and is the center of our United States seal. The eagle's name is used abundantly for rivers, cities, mountains, ships, trains, and fraternal organization, but in real life the eagle is not quite so abundant. Numbers have dwindled from over a hundred thousand birds in the 17th century to less than 9,000 today. The majority of these are in the state of Alaska with only 2600 in the United States proper. Unless we, concerned Americans and conservationists alike, strive to protect the eagle, future generations may by denied the enjoyment and beauty of this bird of prey.

As civilization spread, the reduction of wilderness areas and the increased use of these areas by man was the chief reason the eagle declined in numbers; thus, the eagle has been placed on the endangered species list. The national coasts and lakeshores, expecially the Great Lakes and the Everglades of Florida, furnished ideal nesting areas for the eagles, giving them ready access to large bodies of water and tall cottonwood, pine, and mangrove trees.8 As settlers moved in, trees were cut to clear the way for roads, cabins, and farming land. Around single homesteads grew towns, and the towns grew into cities as the population of our country increased; more and more of the natural habitat needed by they bald eagle was taken. Today the coast lines and lakeshores are no longer wilderness areas; they are heavily populated with summer homes and tourist centers.9 Even the supposed wilderness areas left are invaded by snowmobiles in winter and campers and hikers in the summer.10 Along with these densely populated areas the high voltage wires of power companies draped the landscape, luring the eagles to the high poles as alternative nesting places where they are dealt deathly blows by electrocution when their wing tips touch two wires simultaneously.11 Thus, with man moving in, the eagles moved out to look for elusive wilderness.12

During World War II, a Swiss chemist, Dr. Paul Mueller, developed the pesticide dichloro-diphenyl-trichloro-ethane, or as it is more commonly referred to, DDT. Its effectiveness and persistence seemed to be a blessing for the farmers in their battle against crop-destroying insects.13 By 1945, DDT was used extensively throughout the United States. Farmers, foresters, city park departments, and homeowners alike were spraying everything - trees, fields, plants, and gardens. Blanket spraying from airplanes became an easy and fast way to spray large acreage.14 Because DDT reach such saturation levels in the environment, the chemical found its way into the food chains of birds and animals. In the case of the eagle, for example, the DDT is sprayed on the forest trees. The rains wash it into the nearby lakes and streams to settle on the plankton. The smaller plant-eating fish then ingest the DDT from the plankton passing it on when they are eaten by the larger carnivorous fish. The eagle then feeds on the larger fish to complete the DDT-saturated food chain.15 Even though DDT does not usually build up to a high enough concentration level to kill an eagle - 160 parts per million would be needed - the amount that does build up, usually about 20 parts per million, increases the production of a liver enzyme that breaks down estrogen. Estrogen is essential for the mobilization of calcium, and without calcium

the egg shells become paper thin. Just the weight of the parent bird on the eggs will crack them. The DDT also seems to have an effect on the embryo causing many of the young eaglets that do manage to hatch to die shortly afterwards.16 This subtle damage that DDT does to the reproduction of eagles interferes with the eagles' right to a safe habitat.

Another great loss of eagles resulted from the not-so-noble hunting tactics of man. Ignoring the facts that conservationists gave them, sheep ranchers, Alaskan fishermen, and sportsment continued to kill the eagles, denying them their right to exist. Each year the winter storms in the north which cut off the eagles food supply drove the birds south to look for jackrabbits and rodents on the Texan and Wyoming ranges. The annual influx of eagles coincided with the lambing season. Ranchers, not considering the eagles' diet preference of carrion, saw the eagles feeding on the carcasses of lambs and jumped to the conclusion that the eagle had killed the lamb, putting the eagle into the role of the culprit. The ranchers, believing that the eagles were an economic threat to them, launched an extensive campaign to eliminate them, Their most devastating attacks against the eagles were made from the air. Pilots were hired to chase eagles down and kill them. For every eagle shot, the pilot would receive a bonus. These aerial attacks provided the ranchers with a fast, sure way to lessen the eagle population on their ranges. They even formed the Big Bend Eagle Club in Texas to help further this vendetta, all on the premise that they were performing a public sevice. Among certain ranchers this vendetta is carred on today.17 Alaskan salmon fishermen staged their own campaign against the eagle with a bounty system to encourage them. Once again, the eagles became the culprits because of their preference of feeding off of dead fish, with the true culprit, commercial overfishing, going unchallenged.18 The poisoning of carcasses as a predator control device aimed at coyotes, likewise, caused large losses of eagles because of their carrion-eating habits.19 Some so-called sportsmen have played a part in the eagle decline, too. At times just as a challenge to their hunting prowess or at other times for economic gain through selling eagle feathers and claws for jewelry and Indian costumes, these men relentlessly pilfer nests and kill the eagles without regard to their endangered species status.20

Even though the picture I have painted so far looks bleak for the eagle, conservationists, wildlife biologists, concerned Americans and Congressional action give us hope that the eagles' rights will be protected and that future generations will be able to enjoy these beautiful birds of prey.

In the area of habitat improvement, the Wilderness Act of 1964 gave the eagle a thread of hope by assuring "...that an increasing population, accompanied by expanding development and growing mechanization does not occupy and modify all areas within the United States and its possessions..."21 This act sets aside large wilderness areas and gives them legislative status to prevent any administrative changes that could be accomplished much easier by small pressure groups with selfish interest. Only another act by Congress can change these wilderness areas.22 Large tracts of land with large bodies of water have been set aside by both federal and state governments. In federal designated areas, timber cutting is prohibited within ½ of an eagles' nest and during the spring nesting season, the refuges are closed to visitors so that the birds

will not be disturbed. Eastern states are planting large areas of pitch pine trees to replace the trees taken out by our expanding civilization.23 In Florida24 and North Dakota,25 for example, large sanctuaries have been set aside for nesting eagles. In Indiana, relatively new wilderness areas with large bodies of water are in Martin, Monroe, Jasper and Newton counties. Increased sighting of eagles have been observed in these counties, 26 especially in the Monroe Reservoir Area near Bloomington. D. Thomas Sporre, research biologist for the Department of Natural Resources, said that "This area has about 10,000 acres of water and is nearly inviolate in many parts," which are key factors in establishing a habitat for eagles. Even though there are no eagle nests at present in Indiana, the increased sightings give us hope that they will choose to nest here in the future. Perhaps Indiana could implement a program similar to that which New York State initiated. Taking a pair of young eaglets from an established nest in another state, biologists placed them in a man-made nest in New York State. A biologist babysits the young eagles until they can manage on their own. The state is in hopes that the young eagles will then adopt New York for their home.27

Pesticides in the environment seem to be the most prevelent cause of the eagle decline. Rachel Carson, in Silent Spring, brought into focus the consequences of the irresponsible use of hydrocarbon pesticides-especially DDT. Even though the chemical companies tried to discredit her book, it brought about public awareness of the pesticide problem and prompted the federal government to take action against these pesticides much sooner than they would have otherwise.28 Through efforts of the Environmental Protection Agency, Congress passed the Federal Environmental Pesticide Control Act in 1972 which required that all pesticides that were registered must meet these qualifications: 1) be effective against pests listed on the label 2) would not injure humans, crops, livestock or wildlife or destroy the environment 3) would not result in illegal residues on food or feed. After extensive hearings, DDT's registration was cancelled.29

Rachel Carson, recognizing the plight of the farmers in insect control, suggested alternative controls that would meet qualifications of the Pesticide Act. These alternatives fall under the general heading of biological controls. One technique is to sterilize the male insects with radiation of safe chemical sterilants, then release the insects into the environment where they can crowd out the normal male and prevent reproduction. Another technique involves genetic manipulation so that the crop-destroying insect will carry some fatal flaw in its genes which it then passes on to the offspring. Sexual attractants are also used which confuse the male insects during the mating season leading them into traps with poisoned bait. Another method spreads disease that are harmful only to the intended victim. An example is the milky disease in the Japanese beetle. Ingested from the soil by the beetle grubs, the disease builds up in the grubs' bloodstream creating the milky color and untimately causing death for the grub. The disease-carrying grubs can then be ground up to reinfest the soil in other areas. Natural enemies of crop-destroying insects can also be used to lower the insect population such as the Japanese wasp that feed on the insect that destroys apple trees. At the present time these alternatives are more expensive and are

slower action than pesticides, but with responsibile research and caution to prevent unleashing something worse than pesticides, these alternatives seem to be the safest, long term choice we have.30

Through the adoption of the Bald Eagle Act in 1940, another protection was given to these birds of prey. This act made it illegal to take, possess, transport, or sell an eagle or parts of an eagle.31 This act was extended in 1952 to include Alaska because of the large number of eagles taken by bounty hunter.32 A further amendment was inacted in 1962 which made it illegal to shoot an eagle from an aircraft or to poison them. Conservationists pressed for this amendment when ranchers continued their aerial attacks against these birds. Even with this amendment the more persistent ranchers carry on their campaign today.33 Though difficult to enforce, this law carries a substantial fine and/or imprisonment which helps discourage all but the most persistent offenders.34 Hoping to encourage citizens to report these persistent offenders, the National Wildlife Federation offers a \$500 reward for information leading to the arrest and conviction of anyone killing an eagle.35

While there are eagles alive, we have these threads of hope to which concerned Americans and conservationists can cling in their fight to protect the eagle from extinction. This deep, growing concern is needed to help us find solutions that work so that future generations will be able to enjoy not only these beautiful birds of prey, the bald eagles, but all species that are endangered.

NOTES

- 1 Lois Meehan Darley, "Our Surviving National Symbol," Saturday Evening Post, October 1975, p. 48.
- 2 George Laycock, Autumn of the Eagle (New York: Charles Scribner's Sons, 1973), p. 44-45.
- 3 Peter Matthiessen, Wildlife in America (New York: Viking Press, 1959), pp. 170-171.
- 4 Laycock, p. 48.
- 5 Laycock, p. 46.
- 6 Darley, p. 48.
- 7 "Bicentennial Project to Aid American Eagle," Camping Magazine, January 1976, p. 35.
- 8 Laycock, pp. 115-116.
- 9 Laycock, pp. 56-59.
- 10 Laycock, p. 207.
- 11 Laycock, p. 216.
- 12 Laycock, p. 215.
- 13 Frank Graham, Jr., "Pesticides," Atlantic Monthly, September 1970, pp. 22-25.
- 14 Rachel Carson, Silent Spring (Boston: Houghton-Mifflin, 1962), p. 25.
- 15 Robert L. Rudd, Pesticides and the Living Landscape (Madison: The University of Wisconsin Press, 1964), p. 251.
- 16 Graham, pp. 22-25.
- 17 Laycock, pp. 121-123.
- 18 Matthiessen, p. 244.
- 19 Laycock, p. 130.20 Laycock, p. 44, 217.
- 21 Elizabeth R. Gillette, Action for Wilderness (New York: Charles Curtis, 1972), p. 1 Appendix.
- 22 William O. Douglas, A Wilderness Bill of Rights (Boston: Little, 1965), p. 99.
- 23 George Laycock, America's Endangered Wildlife (New York: W.W. Norton, 1969), p. 81.
- 24 Laycock, Autumn, p. 206.
- 25 Camping Magazine, p. 35.
- 26 John O. Whitaker, Jr. and Vicky M. Wells, "Birds," compiled for the Indiana Academy of Science (mimeographed, 1977).
- 27 Anthony Wolf, "Reports," Saturday Evening Review, February 5, 1977, p. 55. 28 Frank Graham, Jr., Since Silent Spring (Boston: Houghton-Mifflin, 1970), p. 55.
- 29 "The Federal Environmental Pesticide Control Act of 1972 Highlights," U.S. Environmental Protection Agency Bulletin, Washington, D.C., January 1973.
- 30 Carson, pp. 278-292.

- 31 "Protection of Bald and Golden Eagles, U.S. Code Annotated Title 16 Conservation (St. Paul, Minn.: West Publishing, 1974), p. 354.
- 32 Matthiessen, p. 171.
- 33 Laycock, Autumn, p. 130.
- 34 U.S. Code, p. 354.
- 35 Laycock, Autumn, p. 203.

SHARON L. KRICK

This is Sharon Krick's first contribution. Residing in Michigan City, Sharon is a major in Nursing and had an enviable 6.00 scholastic index.

Third Prize Winner

THE LAST SHALL BE FIRST AND THE FIRST SHALL BE LAST: AN ETHICAL EXAMPLE IN POLITICS

When one uses others to get to the top, he usually finds himself again at the bottom.

Joseph McCarthy was an American personality to be reckoned with. His great ambition made him an international figure, a controversial personality hated and revered by many. His name became a new word in the lexican of political "isms."

He was considered another Horatio Alger, the "Wisconsin farm boy set out to conquer the world." It was also said, "So long as the energy and charm of the Irish are popular in American life, Mr. McCarthy seems assured of some success. 2 However, that was 1946, long before the American public knew the real Joe McCarthy.

"He was brutal," a friend once recalled. "He'd take all the fun out of a game because he took it too seriously." When he began his political game, he once said he expected to end up "either in the White House or in jail." On his rise McCarthy played the game of "anything goes," determined to "make his mark." 5

Jospeh R. McCarthy was born n 1908 in northeastern Wisconsin. He spent his childhood working on his father's farm and in a grocery store, not getting much schooling. Ninteen twenty-nine could be called the turning point in his life. He was able to complete the entire high school curriculum in one year. He also matured "...from a shy, almost painfully awkward boy into a loud, amiable, and boisterously aggressive man." Nothing was done by half measures. "If there were still occasional glimmers of the old fear and insecurity, they were now masked by the fierce intensity and energy which he brought to every undertaking."6

He graduated from the Marquette University school of law in 1935 and was admitted to the Wisconsin Bar.7 Perhaps what happened after this could be compensation for his childhood, or it could be the fulfillment of ambition. Joseph Raymond McCarthy was not only using himself, but now he was also using others.

Shortly after McCarthy was admitted to the bar, a prominent lawyer of Shawano, Wisconsin, Mike G. Eberlein, asked him to join his firm. Eberlein thought McCarthy could use his democratic influence (He was president of the district's Young Democratic Club.8) in electing him Circuit Court Judge. Eberlein's chances were smashed when McCarthy

announced his own candidacy for the same position in 1938. That was his end with the law firm.9

He ran on the slogan "Justice is the Truth of Action." His opponent was the incumbent, Edgar V. Werner. Since he was 66 years old and had been on the bench for 35 years, Werner gave McCarthy an easy attack. McCarthy referred to his "seventy-three year old opponent" as being senile and stated he "pulled down \$170,000 to \$200,000 during his time on the bench." If one could stop to do the arithmetic, it was only a salary of \$4,000 to \$5,100 a year, but McCarthy knew no one would. Werner lost the election by more than 4,000 votes. 10 To McCarthy the truth was a tool to be modified to suit his desired ends.

Joe McCarthy was now on the bench. However, being on the bench was not enough. He had to keep his name before the public. To do this he turned his court into "...the speediest divorce mill in the nation."11 The Milwaukee Journal had this to say: "Judge McCarthy, whose burning ambition for political advancement is accompanied by astonishing disregard for things ethical and traditional, is doing serious injury to the judiciary of this state."12 However, that didn't phase Joe. To him "...any publicity is good publicity."13

In June 1942, McCarthy applied for a commission in the Marines. In August he was sworn in as a Second Lieutenant.14 The Marines to McCarthy were really a campaign endeavor. He was never in combat. When he was in the Pacific, he was an intelligence officer briefing and debriefing flying personnel. When he did use a gun, his aim was far from perfect. His mates posted a sign in camp, "Protect our coconut trees, send McCarthy back to Wisconsin."15

The public was unaware McCarthy never saw action. When he campaigned for the Senate in 1944 on the Republican ticket, he went by the name of "Tail Gunner Joe," who participated in "14 or 17 or 30" missions.16 McCarthy also said concerning himself, "Though automatically deferred from the draft, he left the bench and enlisted as a buck private in the Marine Corps."17 Joe was also "wounded." He fractured his foot during "shellback initiation ceremonies. It healed ten weeks later when his unit, without McCarthy, first saw action. In 1946 he stated that the leg carried ten pounds of shrapnel.18

Joe lost the election in 1944 to Alexander Wiley. However, he did well at the polls. Questions still remain about how McCarthy did it. Armed Service regulations state that no member is permitted to campaign for public office. Wisconsin law forbade circuit court judges to run for any other political office. McCarthy didn't resign from his judgeship even during his period in the Marines.19 Again, was it his ambition, or has he mastered the art of using people?

One defeat wasn't going to stop Joe. He ran for the seat again in 1948. His opponent, Young Bob LaFollete, was from a good political family. Joe used his soon-to-be-known-method in campaigning. Bob LaFollete was accused by McCarthy of being a "Fascist sympathizer," a "Communist" a "fellow traveler," and a "war profiteer." 20 LaFollete at this time was involved in national affairs and neglected to campaign until it was too late. 21 By that time the strong voice of "Tail Gunner Joe" had captured the voters' attention, and it would be quite awhile before he would let them go.

Being junior Senator was not enough. He still had that inner drive to go some place, and he knew only one way to do it. But he needed something, anything to keep his name before the public, and he found it. Richard Rover stated, "He discovered Communism - almost by inadvertence, as Columbus discovered America, as James Marshall discovered California gold.22

He was motivated on this issue as a result of the case Alger Hiss. Hiss in the thirties was a member of the State Department. Whittaker Chambers, a former Communist agent, produced microfilms of classified State Department documents Hiss allegedly had given him. This was one case that convinced Americans of the "Communist Menace." 23 McCarthy decided it was the thing to attack.

On February 9, 1950, Joe McCarthy in a speech to the Women's Republican Club of Wheeling, West Virginia, made his first move.24

I have here in my hand a list of 205 a list of names that were made known to the Secretary of State as being members of the Communist Party and who nevertheless are still working and shaping policy in the State Department.25

McCarthy didn't have a list. An anecdote mentioned this:

"A personal friend of mine, a journalist who was once a close friend of McCarthy's asked him on one occasion: "Joe, just what did you have in your hand down there in Wheeling?"

"McCarthy gave his characteristic roughish grin and replied, 'An old laundry list." 26

Despite the surety of his figures and despite the authenticity of his accusations, McCarthy had the ball rolling, and he wasn't going to stop it.

McCarthy made attacks on anyone he could find. His evidence was brought before the Tydings Committee and some were made on the Senate floor. It was here McCarthy became an "ism," and a "wholesale character assassin." Here he got the reputation for "...publicly smearing innocent people."27

The cases were minor, but McCarthy had a way with his words to make everything he said believable. Attacks were made on well known names in and advisors to the State Department. Names like George Marshall, Philip Jessup and Owen Lattimore appeared before the committee.28

One attack was made on Dorothy Kenyon, a New York Lawyer. "This lady," stated McCarthy, "had been affiliated with at least 28 Communist front organizations, all of which have been declared subversive by an official government agency." Kenyon was allowed to answer to McCarthy and was able to make "mincemeat" of his accusations.30

Roy Cohn, the lawyer closest to him, in his book McCarthy wrote:

He was impatient, overly aggressive, overly dramatic. He acted on impulse. He tended to sensationalize the evidence he had in order to draw attention to the rock bottom seriousness of the situation.

He would neglect to do important home work and consequently would, on occasion, make challengeable statements.31

Despite his blunders the charges continued, according to Buckley and Bozell, 45 of them. In the end the Tydings committee found that McCarthy's charge on lax security practices in the State Department was a "fraud and a hoax." 32 McCarthy appeared to be "...inexperienced, or, worse still misinformed." Some of his specific charges were exaggerated; a few had no apparent foundation whatsoever." 33

The New York Times stated McCarthy "...put his whole political figure

upon the line, with heavy loss or heavy gain a certainty."34

In the Madison Central Times a half page advertisement against McCarthy appeared. Eight persons placed it including Wisconsin Secretary of State, Fred Zimmerman.35

President Truman called him a "...pathological character assassin who needed no information to make accusations against others." One definition of pathological in Webster's is: "...lying so exaggerated and senseless that it is thought to result from mental disorder."36

McCarthy said the President was "name calling" and he was "too busy" to sue.

If I sued everybody who called me a dirty name since I started this fight, I'd be suing every Communist paper, every leading Communist in the country for libel and slander...The louder they scream the more I know they're hurt...If the President wants to engage in name-calling he can go right ahead. I can't imagine anyone being damaged by the President calling him a dirty name.37

His colleagues in the Senate were pushing for censure. Senator William Benton made an attack.38 McCarthy filed a "libel suit." Senator Herbert H. Lehman stated, "Censure is a mild remedy for such a dread and contagious disease as McCarthyism." 39 Senator Flanders also made attacks.40

Edward R. Murrow made a film showing McCarthy in action. "He let Senator McCarthy expose Senator McCarthy."41

The walls were caving in. The Army-McCarhty hearings pulled him down even more. For thirteen days the public watched him. He evaded issues, made irrelevant counter-charges, and interrupred every point. He seemed to change in the eyes of the public "...from a national hero into something of a villan, then into a low buffoon." 42 People began to laugh, and his strong hold on the voters finally broke.

In December 1954 the Senate censured McCarthy to 67 to 22. In May 1957 he died, a has been.43

It must be remembered that America at the time of Joe McCarthy was characterized by a fear and hatred of anything suspected of being communistic or sympathetic to Communism. The suspicion spread into areas other than the State Department.

Many entertainers and writers were "blacklisted for being associated with a Communist front organization. Madeline Lee, a radio performer specializing in baby gurgling, was one of these. She could not find further employment. Three other performers were blacklisted also, without being accused. One because she had the same name, another looked like Miss Lee, and another because she also specialized in baby gurgling.44

Teachers and university professors were also blacklisted. They were "...people who with ideas at a time when all ideas were suspect." Goldston calls the students of this era "the silent generation" because they were afraid to speak out on any public issue and they sought refuge in the "anonymity of corporate employment" and searched for security and conformity.45

McCarthy didn't set the stage for this period, but he was there when

the curtain opened and the spotlight went on.

McCarthy believed the end justified the means. He didn't want to fight Communism; he wanted to put himself in a position of power. He felt he had good works to accomplish once he got there and that a few lies in the process would not really matter. Communism was there, and so were the people.

Roy Cohn Stated:

"Joe McCarthy bought Communism in much the same way as other people purchase a new automobile, The salesman showed him the model; he looked at it with interest, examined it more closely, kicked at the tires, sat at the wheel, squiggles in the seat, asked some questions, and bought. It was just as cold as that."46

The justification is self defeating. Each ethical compromise is increased in magnitude until unethical behavior is recognized, bringing down the individual before the good is accomplished. McCarthy will have lasting fame, but his fame will be of the infamous variety.

Reverend Tobia Crackerly wrote a new Battle Hymn hailing McCarthy.

Mine eyes have seen the glory of
the coming of the Lord,
He is trampling out subversives
where the grapes of wrath are stored,
His work to make our country free
deserves a just reward,
The truth will soon be known!
Glory Glory Joe McCarthy
Glory Glory Joe McCarthy
Glory Glory Joe McCarthy
The truth will soon be known!47

Joe McCarthy did see the glory, but his ethical standards were not equal to his ambition. The truth was soon known, and he received the reward he deserved.

When one uses others to get to the top, he usually finds himself again at the bottom.

1 "McCarthy's Record like Alger Story," New York Times, 15 Aug. 1946, p. 16.

```
3 Robert Goldston, The American Nightmare: Senator Joseph R. McCarthy and the Politics of Hate (Indianapolis: Bobbs-Merrill, 1973), p. 9.
4 Richard H. Rovere, Senator Joe McCarthy (New York: Harcourt, Brace and Co., 1969), p. 47.
  5 Goldston, p. 42.
  6 Robert Griffith, The Politics of Fear (Lexington: The University Press of Kentucky, 1970), p. 3.
  7 Ibid.
  8 Griffith, p. 4.
  9 Goldston, p. 10.
  10 Ibid.
  11 Ibid, p. 16.
  12 Ibid., p. 17.
  13 Ibid., p. 56.
  14 Ibid., p. 13.
  15 Ibid., p. 14.
. 16 Ibid.,
  17 Ibid., p. 13.
  18 Ibid., pp. 13-14.
19 Ibid., p. 15.
  20 Ibid., p. 18.
  21 Ibid.
 22 Rovere, p. 4.
22 Rovere, p. 4.
23 Frank Freidel, America in the Twentieth Century (New York: Alfred A. Knopf, 1960), p. 500.
24 Geroge H. Mayer and Walter O. Forster, The United States and the Twentieth Century (Boston: Houghton Middle Company, 1958), p. 688.
  25 Griffith, p. 49.
  26 Goldston, p. 73.
27 William F. Buckley Jr., and Brent Bozell, McCarthy and his Enemies (Chicago: Henry Regnery Company,
     1954), p. 62.
  28 Ibid., p. 97, 153.
  29 Ibid., p. 76.
30 Earl Latham, The Communist Controversy in Washington (cambridge: Harvard University Press, 1966),
  31 Roy Cohn, McCarthy (New York: The New American Library, 1968), p. 276.
  32 Buckley, p. 62.
33 Cohn, p. 276.
  34 William S. White, "McCarthy Stires Bitter Row," New York Times, 31 March 1950, p. 3, col. 1.
35 "Eight Attack McCarthy in Ad," New York Times, 15 March 1952, p. 4, col. 7.
36 William S. White, "President Assails Senator McCarthy as Pathological," New York Times, 1 Feb. 1952, p. 1,
     col. 8.
  37 "Not Time to Sue Truman," New York Times, 2 Feb. 1952, p. 7, col. 5.
38 "Benton Charges Against McCarthy," New York Times, 24 April 1950, p. 7. col. 3.
39 Antony Leviero, "Flanders Warns on McCarthy Acts," New York Times, 2 June 1954, p. 1, col. 2.
  40 Ibid.
  41 Goldston, p. 155.
  42 Friedel, p. 155.
  43 Ibid.
  44 Goldston, p. 144.
  45 Ibid., p. 145.
  46 Cohn, front jacket cover.
  47 "New Battle Hymn Hails McCarthy," New York Times, 30 Aug. 1954, p. 8, col. 3.
```

TRAVIS TUCKER

Travis Tucker is the daughter of Dr. John W. Tucker, Chancellor of Purdue North Central. She is currently attending Brigham Young University and is in her sophmore year.

OPEN CONTESTFirst Prize Winner

THE USE OF IMAGERY AND EMOTION IN POETRY

"My life moves on as slowly as the hands of the clock" begins one eleventh grade creative writing student. Another, in a poem about her

grandfather concludes "I came to realize that, even in death, the light of his knowledge still burns brightly."

When autumn began this year, I found myself anticipating not only the grandeur of Indiana foliage, but the prospect of teaching a course in creative writing and taking a course on creative women. From the outset, I was determined to have each course compliment the other. I wanted to learn how women think and feel and create. I wanted to increase my understanding and appreciation of poetry, and I wanted, in turn, to have that increased knowledge translated into a concrete methodology with which to assist high school students in their writing of poetry.

In my daily classes at Marquette High School I realized, after several days, that two problems in particular were preventing students from writing good poetry. In so many of their first attempts, good ideas were forfeited to ineffective comparisons and sentimentality. I felt that if I could just improve their use of imagery and emotion, we would be on our

way to better writing.

In my evening class at PNC, part of my enjoyment came from a close study of how women have been able to use emotion and comparison with the artistry needed to make the poem work for the reader. I was curious to see if there was any difference in the kind of metaphors and similes used by women. I was curious to see if women, who are often criticized for being too emotional, could control the use of emotion in their writing. I also wondered, as many in the class did, if women use imagery that could be termed specifically "feminine" imagery. What I found in my study of the poetry of women was that, throughout the course, I was making notations about poems that could help me illustrate certain elements of poetry that I was working with in my creative writing course. Thus, my initial determination paid off: what I was teaching during the day helped me understand poetry better and the discussion of these poems in the evening class gave me insight and ideas on how to better help students with their poetry.

In this paper, I would like to look closely at the two elements of poetry that I found most challenging in the work with creative writing students: the elements of emotion and comparison. I would like to show the problems in dealing with these two aspects, included in The World Split Open, No More Masks, and The Other Voice provided me not only with helpful insight but with concrete examples of good literary techniques that I could use as models for my students to study and, in a way, imitate.

1. Comparison: The Use of Simile and Metaphor

As human beings, our efforts to understand anything usually starts by relating that thing to something better known which it resembles. When astronauts landed on the moon, they had to describe moondust which they had never seen before. The only tools they had to describe it were the tools of comparison. They had to relate it to something with which they were familiar. They said that when they put their scoops in the dust that it smoothes out-like plaster or like cement.

Poets, too, want us to understand, so they also use the tools of comparison. The difference between a good poet and a second-rate poet often lies in the strength and artistry of their comparisons. Were they appropriate? Were they fresh and original? Did they give new insight or deeper meaning?

In working with eleventh grader, I discovered that their first few attempts at writing poetry were characterized by trite and hackneyed similes and metaphors. More than one student chose to compare the slowness of time to the movement of hands on a clock. Death was compared to sunset and autumn, strength to rocks and lions, and wisdom to lights and blazing flames. The students knew that similes and metaphors were important elements of poetry, but they couldn't seem to get beyond overworked expressions. I knew that it was necessary to spend some time examining good and bad comparisons so they could see the difference and understand why some work and some don't.

The first approach I used was to have the students examine a little

verse:

God took our flower—our little Nell He thought He too would like a smell.

After looking at many bad examples it was also important to look at good comparisons in order for the students to be able to tell why they were good. There are, of course, so many from which to choose, so I tried to pick ones that have impressed me for some reason or ones that I think the students can relate to. I started with a poem by Sylvia Plath entitled "Stillborn." I thought it would be good because it makes excellent use of metaphor, and it relates the often-frustrating experience of writing poetry-an experience with which the students are now becoming familiar.

Stillborn

These poems do not live: it's a sad diagnosis.

They grew their toes and fingers well enough,
Their little foreheads bulged with concentration.

If they missed out on walking about like people
It wasn't for any lack of mother love.

O I cannot understand what happened to them!
They are proper in shape and number and every part
They sit so nicely in the pickling fluid!
They smile and smile and smile at me.
And still the lungs won't fill and the heart won't start.

They are not pigs, they are not even fish,
Though they have a piggy and a fishy air—
It would be better if they were alive, and that's what they were
But they are dead, and their mother near died with distraction
And they stupidly stare, and do not speak of her.

I also gave them a poem by Richard Brautigan because he is contemporary and because this poem is one with which they can identify. Often the students would disagree on whether or not they liked the poems we discussed, but they almost always could come to some conclusions about the artistry of the work.

In Brautigan's poem Brautigan implies one metaphor in the title of the poem but develops another metaphor in the poem itself: Marcia's beauty is a subject as worthy of study as those taught in high school.

GEE, YOU'RE SO BEAUTIFUL THAT IT'S STARTING TO RAIN

O, Marcia
I want your long blonde beauty
to be taught in high school,
so kids will learn that God

lives like music in the skin
and sounds like a sunshine harpsicord.
I want high school report cards
to look like this:
Playing with Gentle Glass Things
A
Computer Music
A
Writing Letter to Those You Love
A
Finding Out About Fish
A
Marcia's Long Blonde Beauty
A+

In addition to looking at some poems in detail, we also spent time looking at similes and metaphors that have been extracted from poems.

In the three books that we studies in "Women Poets" I found many good comparisons that were worthy of looking at indivdually. Some of the comparisons I have already used with my class; others I have ready to use for future courses. Not only are they examples of fine artistry on the part of the poet, but they are also important for what they tell us about the feminine mind and how it works. Here are some of the comparisons taken from The World Split Open, No More Masks and The Other Voice. I think these comparisons can be used as good illustrative examples.

...your words are the silken cord Still binding my thoughts. (Kadia Molodowsky: "Women Songs I")

My time is carved like the years of a tree in its rings like the years of my life in my wrinkles (Leah Goldberg: "On Myself I")

my head still rings with a butterfly's cry of terror as if pinned in a notebook (Forugh Farrokhzad: "A Window")

Your laugh in the morning sudden and small is like a ladybird fallen on my hand (Ingrid Jonker: "Ladybird")

Weightless as an astronaut you float around in empty rooms (Tove Ditlevsen: "Divorce 3")

As soon as the day is shoved
Like blackmail under my door,
The red seals of dreams are cut
By swift sunlit knives (Ellen Warmond: "Change of Scene")

That was she standing lke a phone booth at the corner (Wendy Wieber: "One, The Other, And ...")

Satire should, like a polish'd razor keen,
Wound with a touch that's scarcely felt or seen.
Thine is an oyster-knife that hacks and hews;
The rage but not the talent to abuse (Lady Montague: "Verse addressed...")

By day she woos me to the outer air,
Ripe fruits, sweet flowers, and full satiety:
But thro' the night a beast she grins at me,
A very monster void of love and prayer. (Christina Rossetti:"The
World")

He fumbles at your Soul
As players at the Keys
Before they drop full Music on—
He stuns you by degrees (E. Dickinson: "He Fumbles At Your Soul")

I could not have defined the change—
Conversion of the Mind
Like Sanctifying of the Soul—
Is witnessed—not explained (E. Dickinson: "I Think I Was Enchanted")

If you don't like my ocean
Don't fish in my sea
Don't like my ocean
Don't fish in my sea
Stay out of my valley
And let my mountain be (G. Rainey: "Don't Fish in My Sea")

In studying the imagery of the women poets in these books, I found that some of the women do use comparisons in a specifically "female" manner. In other words, sometimes the poets compare things to experiences or objects that are especially associated with women. An example of this can be found in Marge Piercy's "The Woman in the." In this poem she addresses women who still wear masks. Notice the female comparisons used:

In you bottled up is a woman peppery as curry, a yam of woman of butter and brass, compounded of acid and sweet like a pineapple

In her poem "Hypocrite Women" Denise Levertov attacks woman for so easily giving up all her goals in order to allow and encourage a man to pursue his. I think she concludes her poem with a very powerful (and feminine) comparison:

And our dreams with what frivolity we have pared them like toenails, clipped them like ends of split hair. I think this is effective in appealing to women because she related it directly to activities with which women are most familiar: cutting toenails and clipping split ends of hair. Her comparison also works because it confronts women with the triviality of many of her daily actions.

Women, in their poems, often talk about the sacrifice or dissipation of their dreams. In this metaphor, Vassar Miller speaks of the "gnawing" away at her dream and shows the helplessness of both her child and herself:

While I gnaw a dream and nod To the gracious sway that settles Both our hears, imperiled petals Trembling on the pulse of God.

A comparison in Anne Sexton's "For My Lover, Returing to His Wife" struck me the first time we read it in class. In comparing herself to her lover's wife the speaker says:

She is the sum of yourself and your dream Climb her like a monument, step after step. She is solid.

As for me, I am a watercolor. I wash off.

I was also impressed by a comparison given in the second stanza of Andrienne Rich's "Snapshots of a Daughter in Law.":

Your mind now, mouldering like wedding cake, heavy with useless experience, rich with suspicion, rumor, fantasy, crumbling to pieces under the knife-edge of mere fact.

In "The Breadwinner" Amrita Pritam (India) makes use of female imagery when she realizes that she is no more important than a loaf of bread:

According to your will
I grew
And was ground
And kneaded
And rolled out.
You may bake me
In your oven
And eat me like bread;
And you are only lava
To cool or grow hot as you will.

I noticed that in many of the poems that are about or addressed to men, women use masculine terms to elucidate a point they want to make.

Often, women compare things to knives or tools used by men. An example of this is found in Piercy's duck poem:

You said: I am the organizer, and took and used. You wrapped your head in theory like yards of gauze

and touched others only as tools that fit to your task and if the tool broke you seized another.

I was a tool that screamed in hand.

Many times metaphors and similes are not only used for the purpose of comparison but they are also used as symbols. One of the most powerful (and beautiful) poems that makes use of comparison and symbolism is one that we discussed in class— "Water Without Sound" by Malka Tussman (U.S. Yiddish);

The sea tore a rib from its side and said:
Go! lie down there, be a sign that I am great and mighty.
Go be a sign.

The canal lies at my window, speechless.

What can be sadder than water without sound?

I would certainly use this poem an an example of good poetry. It achieves a high level of sophistication because it makes an important statement by "showing" rather than by "telling." The tools of this statement are metaphor and symbol; they are subtle and inseparable.

After a few weeks of studying metaphor and simile, I was very pleased with some of the comparisons students were able to create in their poetry. They had gotten past the "slowly as the hands of the clock" stage and were moving on to much more professional imagery. Here are just a few of the comparisons written by some of the students:

You struck at my heart with your words as if I were a pinata at a festival

Energies gathered like a cheetah on muscled haunches ready for the crucial burst of speed (referring to a rocket)

One morning while regarding life's remains (stale crumbs on a dirty tablecloth)

We are the rainbow: Multi-colored stripes Thrown together Only after a storm

I wish to rewind my life Editing the tears and triviality

If only they knew about the one that left craters in his heart like footprints in wet cement

Society, like a rock collector, Picks up the beautiful stones And casts away the ugly.

Multi-colored as Joseph's robe You float, elfin-like, to carpet the earth's floor (autumn leaves)

The students also did a good jub working with extended metaphors.

Excessive Abuse

Mature world:
I, a freshly fallen blanket of snow, entered you.

You bulldozed me; crushed me under your boot; brushed me off,

You formed me into balls of ice; threw me; made me a stinging missile.

You rolled me; implanted bits of coal; carved into me

You left me Slush on a city street.

I think that the use of metaphor and simile in this short poem is very good:

Driving in the Rain

Everything is covered with cellophane, The windshield looks like it is melting. The tires, droningly, unzip the street. Comparison is also effectively used in this poem entitled "Eighteen-Wheeler."

Like an ant chased by the crumb he is dragging,
The immense metallic beast,
On an asphalt rule,
Moves as if falling;
Speed increasing, but allowing self-manipulation.
After a bump, it nods with contentment.

II. Emotion and Sentimentality

The use of emotion in poetry is critical. It is also an element that gave the students much difficulty. An emotional experience is not only the heart of poetry but also what the poem gives the reader. I often gave the students exercises intended to help the students explore their own emotions or recall moments of emotional intensity. These moments are often good sources for poems. Some problems arose however, when the students tried to deal with their feelings in an artistic way.

Many poems are critically evaluated on the basis of how they transmit emotions. Some poems are said to have "emotional disorder" because they are unbalanced—they have "too little" or "too much" emotion. Some poems fail to involve us because they seem to feel no passion and arouse none in us; others have too much and fall prey to sentimentality. Getting students to find a half-way mark involved time and careful study. Most of the students used emotion in their writing but many of them used it too freely and, thus, found other students suggesting that the poems were too "mushy." Again, the process of discussion and criticism by the peer group seemed most successful.

To distinguish between emotion and sentimentality, I asked the students to compare popular television programs. "The Waltons" tends to be overly-sentimental; "Family" generally uses emotion with more restraint and realism. The relationship between two sisters can be depicted with too much sentimentality as in "Little House on the Prairie" or with more realism as in "Rhoda." Other good shows to use in evaluating the use of emotion include "All in the Family", "Eight is Enough", "Three's Company", "James at 15", "One Day at a Time", and "Lou Grant."

We also looked at examples of poems in which the author has fallen victim to too much sentimentality. One of the examples I like to use is an anonymous poem Entitled "Papa's Letter." When it is read in class, the students are usually laughing uproariously by the third stanza. It is a poem about the death of a child but it plays shamelessly on a number of stock responses. We laugh with derision because it is so unbelievable. This is a classic tear-jerker, and we resent being taken advantage of.

Writers of sentimental poetry like to play on our emotions—those built-in automatic reactions we may have to many things we think dear and familiar: childhood, home, motherhood, pets, love, death, etc.

Many of the creative writing students wrote about emotional relationships and experiences. Often, in their first efforts, they were very sentimental and their poems were unsuccessful. In the poetry included in the "Women Poets" course, women were often dealing with very emotional subjects: childbirth, marriage, divorce, abortion, love, hate, death, etc. There are many fine examples of craftmanship as these poets handle emotion with the subtlety and suggestion that is necessary to achieve a high level of sophistication. One example is Tove Ditlevsen's "Divorce 3". It is obvious that the speaker has mixed feeling (even regret) about the divorce. This poetic idea could easily succumb to sentimentality. Notice, however, the controlled use of emotion as the speaker expresses the loneliness of single life:

The craving for something annoying the lack of strong smells.
Cold smoke in the curtains.

The bed is too wide now. Girlfriends leave at potato-boiling time.

When one girl wrote about a recently-deceased grandfather, her feelings were intense and sincere. The class understood her desire to write about him as she did: "I came to realize that, even in death, the light of his knowledge still burns brightly." When her poem was discussed by other student,s her emotional sincerity was praised but the majority of the class agreed that her poem would be better if she "showed" rather than "told" about the wisdom fo her grandfather. Her poem, in the revision, was much better.

Another student (whose mother passed away many yars ago) wanted to express the special relationship he has with his father. Remembering the advice given on previous poems, he was determined to avoid sentimentality and show the relationship through suggestion. The class praised his result:

He a wingtip, I a sneaker.

A teacher giving time as a clown gives balloons.

He endures attempts to hammer a nail.

To him I must be left hand.

He does not glove this hand,

But grasps it,

then lets it wave.

The use of imagery and emotion are only two elements of poetry. They are, however, critical. In taking the course "Women Poets" I have not only come to appreciate women and their art, but I have also been able to put much of the course material to good use in my occupation as a teacher.

TRUDEE CHRISTENSEN

Mrs. Trudee Christensen, LaPorte is a graduate student at PNC and a teacher at Marquette High School, Michigan City.

First Prize Winner

CREVECOEUR'S LETTERS FROM AN AMERICAN FARMER AMERICAN DREAM OR MYTH?

With the publication of his Letters from an American Farmer in 1782, Crevecoeur was the first observer of early American life to ask the question "What is an American?" 1 He was also the first to pronounce fully the American Dream.2 His book was widely celebrated in Rousseauistic, and later in Romatic Europe, but was received with only mild enthusiasm on the American continent. In fact, the Letters continued to have a greater appeal to the European imagination than they did to American readers for some time to come. Partly due to a national consciousness accumulated with time, and due to the twentieth-century habit of searching for one's "roots" and cultural heritage in the form of American Studies etc., however, Americans have become interested in Crevecoeur again,3 after having neglected him for almost a century.4 We have come to recognize that the intellect of the American Farmer has a striking resemblance with that of nineteenth-century and even twentieth-century Americans, that the Letters are a kind of fore-shadowing. More importantly, we recognize that, as early as they were written, the Letters contained significant components of the American Dream5 as we know it today. Those same components are still a powerful force underlying present American action and thought.

St. Jean de Crevecoeur was a French-born, British-educated aristocrat who came to America in his early twenties. For many years he traveled the middle colonies extensively on foot and horse, surveying and observing and thoroughly getting to know the terrain he was later to describe to us with the eye of a painter, (in an almost "Thoreauesque fashion.")6 But he was more than a traveler of the North American continent; he was also a resident, landowner and farmer. He operated his own farm in Orange County, New York, for six years before the outbreak of the Revolution. Those were the happiest years he was ever to experience. He was a successful farmer, and his family prospered. He had become truly a "new man," enjoying a personal freedom and an opportunity for success through hard work, unlike any to be found in Europe. Influenced by Rousseau and the French Physicrats, who celebrated "The natural man", Crevecoeur was confident that what had before sounded like a utopia-the free development of man's potential, unhindered by the institutions of civilization, and a life in peace and innocence that would naturally grow out of the rural environment-could finally be realized. Those six years of idyllic peace and economic prosperity are reflected in the semi-autobiographical Letters, where Crevecoeur speaks through the American Farmer, James. Then, with the outbreak of the Revolutionary war, this agrarin dream turned into a trauma for the author. He managed to stay on his farm for several more years, but then his pro-Tory position forced him to leave the country. His farm later was burned during an Indian raid. Crevecoeur spent the rest of his life in France, except for a return to america for one year on a diplomatic mission, which he was granted after his public recognition as the author of Letters.

Having met and interviewed a great variety of early settlers during his years as a farmer in America, and having lived in this country during one of its most crucial decades, Crevecoeur was uniquely suited to define the character of the pioneer and to describe American frontier life, when the European Physicrats' interest in the New World, in rural life, and in the natural man was at its peak.

It was a time when the teachings of the eighteenth-century European philosophers of the Enlightenment Movement could, for the first time, be tried on a newly inhabited soil. The belief in the perfectability of man, the belief that, if given the right circumstances, man could become a better being, was to be the groundwork for a new model society. That is one place where American optimism began—the hope for a "...fuller, richer life for more people more of the time."

In his Letters, Crevecoeur shares with us his delight over his first encounter with the unspoiled, unharrassed, uncrowded new society, three thousand miles away from home, where man can break off with the past and start afresh. Ecstatic and with childlike affection, the American Farmer, James, communicates to us his love for the soil, for the nature surrounding him, and for his domestic life. His hopes for a model society are honest and sincere, for they originate from his humanitarian soul. Along with him, we plough through this unspoiled earth which, in time, will be the bearing-ground for a wonderful, perfect society.

Crevecoeur, following the publication of his Letters was under attack from the critics and became the victim of name-calling. Examples of the accusations are: "...sentimental Rousseauistic romancer,"9 "... a sentimentalist whose tears flow easily."10 His writings were said to be "...sweet and dreamy melancholy,"11 and "...transatlantic utopia under the wig-wams."12 Other descriptions have done him more justice. He has been called the "eighteenth-century Thoreau;"13 his writings are judged as sane and clear-headed, and he is referred to as a realist,14 although he in known primarily as a romanticist. It should be remembered, though, that Crevecoeur had no tradition to work with. He was the first to fully define the character of the American, and he had no reference material than what he saw.

With the beginning of the twentieth century, Crevecoeur's writings have experienced a revival. First, there were the old manuscripts that unexpectedly turned up in a Paris attic, were dusted off and published as Sketches of Eighteenth Century America in 1925. This prompted the discovery of a new and different Crevecoeur.15 In these Sketches we get to know him as more of a realist than in the Letters. The American Farmer now speaks less of the good sides of pioneer America, but more of the hardship, the toil, the isolation and the risks of the pioneer farmer, and he gives much factual information on farming and related matters.

Students of Crevecoeur, and students of history have increasingly referred to all his English works, and to Eighteenth Century Travels in Pennsylvania and New York in particular, 16 as a valuable account of pioneer life in the middle colonies during the latter part of the eighteenth century-a period of cataclysmic change in our country's history. The place of Crevecoeur's works as a worthwhile, historical, informative documentary has been firmly established, 17 even though they are primarily dramatized history. With the publication of a new biography on Creve-

coeur, as well as a number of scholarly writings on all three of his works, during the first half of this century, his writings have gained in importance.18 At this moment, it seems as if we do not know everything about this man's art yet.19 His contribution to the artistic literature of this country may well be assigned a more important spot in the future, because some traits in Crevecoeur's writings which were formerly dismissed as almost a blunder, as a lack of organization and an emotional confusion, are today being re-evaluated. Moses Coit Tyler sees them as positive traits. Crevecoeur's complexity of feeling, the coexisting, unconsciour layers of realism and idealism, the opposite emotions, are the same qualities we have come to recognize in other artists as the prerequisits for high art. They are seen in our best works in American literature, where duality and tension are seen as the source of the creative forces.20

In the Letters, James, the American Farmer, remains happy with his rural idyl only throughout two thirds of the book. Then comes the onset of the Revolutionary War and the foreboding of a long and nightmarish civil strife. James's very home and farm—once the picture of peace, happiness and unending promise—are daily and nighly threatened by the British invaders and their Indian allies. Many homes already have been burned. The torch and scalping knife become recurring, tortutous images in James's dreams. The farmer's American Dream has been rudely, savagely interrupted. The dream world and the savage world lies less than an inch apart. Now comes James's awful realizaion: if civilized men and savage men are equally warlike, then the progress of the white man is a farce. There never has been any human progress.21 Man is not as perfectable as the humanitarian, hopeful, optimistic James, and the enlightened philosophers, for that matter, once thought. The American Dream is merely "A dream goen sour"22 it has been short-stoped, even before having been allowed to run its natural course.

There is one other place in the Letters, where James is exposed to an ugly picture of mankind. During his trip to Charlestown, Virginia, he witnesses the decadent Southern planter, the corrupt lawyer, the exploitation of the slaves, and worst of all, the horrible scene of the caged negro suspended in the tree, while the birds are picking at his eyes and flesh. Do corruption and meanness prosper on this new soil just as much as do goodness, ambition and industry? Again, the disillusionment. James realizes that basically man has not changed. So, has the dream of a model society failed? But what about the communities on the island of Nantucket andMartha's Vineyard? (Crevecoeur devoted several chapters of his book to both.) There, men lived a life of industry, energetic activity and happiness in a humble sort of way. But James cannot shut the Virginia experience out of his mind.

The sum total of James's experience, at the end of the book is then one of disillusionment. This downward movement in James's experience is what R.W.B. Lweis has defined as "The traditional career from bright expectancy to the destruction in American literature." It is, in essence, what de Tocqueville, in his essay Democracy in America, described as a disparity between ideals and practice in America. It, too, goes back to the American optimism, so frequently noticed by foreign observers, which tends to obscure the reality and cause illusion.

James's American dream has failed. Or, rather, it has become a

myth—a dream with the element of tragedy built into it.23 Like Benjamin Franklin created the American success myth, whereby each man, through industry and economy and wise management of his affairs, could aspire to wealth; as James Fenimore Copper created with Western myth, Crevecoeur too, in his Letters created a myth. However, he later became critical of it, as witnessed in James's disillusionment. It is strange that we know Crevecoeur only as the creator of the dream, not as the critic of it.24 This shows how selective we are by closing our eyes to the unpleasant.

When we look at the descriptions earlier in the Letters of the naively hopeful, well-meaning, optimistic farmer James, we see that this character fashioned by Crevecoeur has great survival qualities. In fact, he is like us. First, he has bright hopes and expectation, and when things do not turn out as expected, he experiences trauma. The way we Americans avoid trauma is to keep hoping for the next opportunity and by not coming to terms with the reality we will be disappointed, shocked again—a vicious cycle. Pessimists, or anyone who reminds us of an unpleasant reality, will be ostracized, for they undermine the guaranteed success of the community. Twentieth-century Americans are like the earlier James, in that they hope for a better, brighter future, not knowing that there is not likely to be one.

It is true, the very same spirit that wants to deny the unpleasant side of reality is also the spirit that made for the success of this country. America has always meant promises. As long as there is hope, men will keep trying. This explains the lack of the well-known American entrepreneur spirit in countries such as China or Russia, where the average individual cannot manipulate his chances for success. The nervous energy and sweat spent on building America have been possible due to the booster spirit. And the accomplishments resulting from it, from turning the wilderness into cultivated land, to the latest astronautic feats, are truly astonishing. This same optimistic spirit is also shown in our Founding Fathers' choosing universal sufferage for direct election of the President. And it is existent in modern Americans and their current interest in human growth and continuing education.

The unending optimism, however, the "Tom Sawyer qualities" in the Americans—the characteristic of remaining almost childishly optimistic in the face of harsh reality—is deceitful. Just like the American Farmer, we often think that we are making progress when we are really not. This is true at all levels. The American literary and folk heroes always keep on moving, hoping for a better chance a little further on, and so do the corporation executives and employees who expect a better life with every transfer. It is shown in our past in the form of Prohibition and the Kellog Pact25 (an unsuccessful attempt to outlaw war, under the Hoover administration), both efforts aimed at improving mankind, when it proved that in both cases man's basic traits could not be altered. It is shown in American foreign policy, and particulary in our Vietnam policy, where we did not succeed in improving mankind. It is shown even in the current coercive action by President Carter of placing a trade embargo on South Africa, in order to affect change in that country's internal racial policy.

The American educational system today is unequalled in that it extends the possibility of betterment through education to everyone. A visible

sign of progress. But this progress is very difficult to measure, since better education for some may also mean a lesser education for a great many. American technological progress today is frequently being equated with a better life, when we know that we gain that good life at the expense of valuable resources, and may therefore have to look forward to a cold, bleak turn of the century.

All of America is affected by this idea of progress, and is frequently mislead by it. It affects everyone, because our democracy was built upon this principle, largely introduced by Jefferson. Jefferson, in turn, was inspired by the philosophic ideas of eighteenth-century enlightened Europe, and—here the circle closes—the perfectability of man.

If Crevecoeur is given credit for this charming, innocent portrayal of rural Colonial American life, in which he indulged to the point of romanticizing, he must also be credited with understanding and accepting, in the end, that the American Dream, as he imagined it, was not possible.

NOTES

- 1 Dennis W. Brogan, The American Character (New York: Times, 1944), p. xi.
 2 Thomas Philbrick, St. John De Crevecoeur (New York: Twayne Publishers, 1970), p. 81.
 3 Albert E. Stone, Jr., "Crevecoeur's Letters and the Beginnings of an American Literature." Emory University Quarterly, XVIII (1962), 198.
- 4 Percy G. Adams, ed. trans. Crevecoeur's Eighteenth-Century Travels in Pennsylvania and New York. (University of Kentucky Press, 1961), pp. xvi-ii.
- 5 Philbrick, p. 70.
- 6 Adams, Crevecoeur's Eighteenth-Century Travels, p. xxviii.
 7 Elayne A. Rapping. "Theory and Experience in Crevecoeur's America," American Quarterly, XIX (1967), p. 707
- 8 Brogan, p. 82. 9 The Oxford Companion to American Literature, James D. Hart, ed. (New York: Oxford University Press,
- 10 H.L. Bourdin, et al., eds. Sketches of Eighteen Century America. (New Haven: Yale University Press, 1925),
- p. 3. 11 Percy G. Adams, "Crevecoeur—Realist or Romanticist?" French American Review, II (1949), 123.
- 12 Stone, p. 198.
- 13 St. John De Crevecoeur, Letters from an American Farmer, 2nd ed. (New York: E.P. Dutton, 1926), p. viii.
- 14 Adams, Eighteenth Century Travels, p. xxx.
- 15 Philbrick, pp. 120-1. 16 Adams, Eighteenth Century Travels, p. xi.
- 17 Philbrick, p. 161. 18 John Brooks Moore, "The Rehabilitation of Crevecoeur," Sewance Review, XXXV (1927), p. 216.
- 19 Philbrick, p. 161. 20 Richard Chase, The American Novel and its Tradition. (Garden City, New York: Doubleday, 1957), p. 1.
- 21 Rapping, p. 715. 22 Ibid., p. 717. 23 Philbrick, p. 88.

- 24 Ibid., p. 81.
- 25 Brogan, p. 65.

HEIDE KARST ELAM

Mrs. Heide Karst Elam, Beverly Shores, was born in Germany. She has two young sons, a husband who is an engineer, and maintains an active interest in her community and home. An English major at PNC Mrs. Elam plans to attend graduate school at the University of Chicago.

